

BENJAMIN BEILMAN
VIOLIN
&
STEVEN OSBORNE
PIANO

**Made Possible by
The Robert Mann Fund
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Wednesday, February 18, 2026 ~ 8:00 pm
The Library of Congress
Coolidge Auditorium

The Robert Mann Fund in the Library of Congress

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6:30 pm, Whittall Pavilion

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Program

CLARA SCHUMANN (1819-1896)

Three Romances for violin and piano, op. 22 (1853)

I. *Andante molto*

II. *Allegretto*

III. *Leidenschaftlich schnell*

JOHANNES BRAHMS (1833-1897)

Sonata for Piano and Violin in G major, op. 78 (1878-9)

Vivace ma non troppo

Adagio—più andante—Adagio come I

Allegro molto moderato— Più moderato

Intermission

LILI BOULANGER (1893-1918)

Deux Morceaux for violin and piano

1. *Nocturne: Assez lent* (1911)

2. *Cortège: Pas vite* (1914)

CÉSAR FRANCK (1822-1890)

Sonata for Piano and Violin in A major, M.8 (1886)

1. *Allegretto ben Moderato*

2. *Allegro—Quasi Lento—Tempo I. Allegro—Poco più lento—quasi presto*

3. *Recitativo-Fantasia: Ben Moderato—Molto lento*

4. *Allegretto poco mosso*



About the Program

Clara Schumann, *Three Romances*, op. 22

“Oh, if I could only work, that is my one sorrow.”¹

~ Clara Schumann

There are complex but not uncommon themes that arise when talking about Clara Schumann's desire to compose and the assessment of her work by herself and others. Schumann was highly self-critical yet resisted interference with her artistic vision. In the epigraph above Schumann was wrestling with her lack of time to practice and compose, which was a state of being brought on by her management of the large Schumann household and her acquiescence to the needs of her husband Robert (for instance, Robert had trouble composing if Clara practiced). Her compositional activities largely ceased after the Robert's death, perhaps partly because he was her main musical interlocutor and her energies were spent on supporting her family as a pianist and maintaining the legacy of her husband's music.

¹ Clara Schumann in her diary of 1847, as quoted in Reich, Nancy B., *Clara Schumann: The Artist and the Woman*, rev. ed. (Ithaca: Cornell University Press, 2001), 110.

Schumann wrote her *Three Romances* for violin and piano, op. 22 in July of 1853. They were inspired by and written for the great emerging violinist and friend Joseph Joachim; Clara would perform the pieces with him on tour.² They are among the few chamber works Clara would write, and the only pieces for violin and piano—they leave one wishing that Clara had pursued this avenue further, as she clearly had a knack for it. The pieces are serious without taking themselves too seriously, and there is a joy expressed in the writing that belies the tough times she was enduring personally during this period of Robert's decline. The first *Romance* is in D-flat major, and the violin and piano exchange increasingly elaborate professions before returning to the opening material, now more inclusive of the violin. The second *Romance* has a *Märchen*, folk-like feel to it. Schumann offers some imitative writing in the central section, prolonging the sense of dialogue between the instruments. The final *Romance* contains a much more active piano part, full of rippling arpeggios. A central section features rolled chords in the piano and plucked chords in the violin, with material that relates back to earlier music in the set. Schumann eases back into the *arpeggios* via a new *staccato* passage that very effectively leads to the opening material. The set as a whole echoes to an extent the dramatic structure of her op. 21 *Romances* for solo piano, but here Schumann doesn't just "give the melody" to the violin, instead opting to explore the relationships between the instruments.

David Plylar
Senior Music Specialist
Library of Congress, Music Division



Johannes Brahms, Violin Sonata no. 1, op. 78

Brahms accepted only one truly regular composition student in his lifetime. Gustave Jenner, introduced to Brahms as a protégé of the poet Klaus Groth, later recalled his teacher's blunt and practical advice:

"You must write a lot, day after day, and not think that what you are writing always has to be something significant. I don't always want to see [your compositions]. That's what the stove is there for. You must make many songs before a usable one emerges!"

Perhaps it may be of more general interest if I remark here that Brahms' first violin sonata is the fourth. Three previous ones were suppressed because they did not pass his criticism."³

Among Brahms' stove-fated violin sonatas was likely one written for his 1853 recital tour, undertaken when he was twenty years old, with Hungarian violinist Ede Reményi. It was on this tour that Brahms met one of his most important

2 Ibid., 233

3 Jenner, Gustav, *Johannes Brahms as Man, Teacher, and Artist* (Marburg: 1905), trans. Susan Gillespie and Elisabeth Kaestner. In *Brahms and His World*, revised edition ed. Walter Frisch and Kevin C. Karnes (Princeton: Princeton University Press, 2009), 405.

collaborators, celebrated violinist and composer Joseph Joachim. Joachim brokered Brahms' early relationship with the Schumanns, and his judgment on new works carried enormous weight; he also served as an important early editor for many of Brahms' compositions, especially those involving violin.

Throughout their early collaboration, however, Brahms seems to have been frustrated by the difficulty of balancing the sonorities of the violin and piano in a work featuring only those instruments. Although we now habitually speak of "violin sonatas," composers of Brahms' generation typically understood the genre quite differently. The first edition of op. 78 (Berlin: Simrock, 1880) accordingly bears the title *Sonate für Pianoforte und Violine*, signaling a convention in which the piano's role remained structurally central.

Brahms began his "first" violin sonata as a mature composer in his mid-forties. The work took shape over two summers (1878/9) while Brahms, ever fond of outdoor exercise and daily swims, enjoyed the charms of Pörttschach, a resort village on the Wörthersee. Although he wrote little other chamber music at Pörttschach, many important pieces—including the second symphony, the *Academic Festival* and *Tragic* overtures, the second piano concerto, and the violin concerto—were conceived there.⁴ The setting seems to have encouraged unusual fluency, which Brahms described in a letter to his friend, the critic Eduard Hanslick: "The air here is so full of melodies that you have to be careful not to step on one."⁵

Despite the apparent abundance of inspiration at Pörttschach, Brahms looked to his earlier oeuvre for op. 78. The work is sometimes known as the *Regensonate*, after a song Brahms had composed several years earlier to a poem by Klaus Groth. The sonata's *Allegro molto moderato* finale quotes in full the melody of "Regenlied" ("Rain song"), a meditation on memory and childhood rife with naturalistic imagery and nostalgia:

*Pour, rain, pour down
Awaken in me those dreams
That I dreamt in childhood
When the wetness formed in the sand!*

*When the dull summer sultriness
Struggled casually against the fresh coolness
And the pale leaves dripped with dew
And the crops were dyed a deeper blue.*

4 Joachim was the dedicatee of this last work, and collaborated freely with Brahms to make it more idiomatic. (Not for nothing did its Leipzig premiere earn it a reputation as a concerto against, rather than for, the violin.) At Brahms' request ("Scribble!"), Joachim undertook extensive edits in his part which Robert Keller, Simrock's editor, meticulously added to Brahms' holograph score. Brahms was happy with many of Joachim's suggestions, but discrepancies between the score and the published first edition reveal that Brahms could be as intransigent as he had been solicitous of Joachim's opinion. Brahms' autograph score was presented to the Library by Fritz Kreisler in 1948. For more, see Schwarz, Boris, "Joseph Joachim and the Genesis of Brahms's Violin Concerto," *The Musical Quarterly* 69/4 (1983).

5 Swafford, Jan, *Johannes Brahms: A Biography* (Vintage, 1999), 128.

The final movement also quotes a second Brahms/Groth setting from op. 53, *Nachklang* (literally, “After-sound”) which compares the poet’s tears to the fall of raindrops from trees. Both poems include programmatic allusions to raindrops in the piano line; as Brahms wrote to the conductor Otto Dessoff, “One mustn’t complain about the rain. It can be set musically very well, something I sought to do this spring in a violin sonata.”⁶

There was, however, an even more poignant personal connection. In February of 1879, Brahms sent Clara Schumann a copy of the first twenty-four measures of the *Adagio*, just days before her youngest son Felix (named for Mendelssohn), died of tuberculosis. On the verso he wrote:

“If you play quite slowly what appears to you on the other side of this page it will say to you, perhaps more clearly than I otherwise could, how heartfelt my thoughts are concerning you and Felix—even concerning his violin, which, however, is surely at rest.”⁷

Brahms was Felix’s godfather, and had taken an active interest in the boy’s prospects and education, even setting several of his poems to music (“Meine Liebe ist grün;” “Wenn um den Holunder;” and “Es Brausen der Liebe Wogen”).⁸ To Clara, he sent only the opening of the movement—radiant in E-flat major, with its luminous solo piano introduction and a sequence of gently unsettled cadences after the violin entrance—but his message did not disclose the wrenching funeral march that immediately follows. The work’s connection to Felix must have been in Schumann’s thoughts when she later reported that “many others could perhaps understand [op. 78] and speak about it better, but no one could feel it more than I do—the deepest, most tender sides of my soul vibrate around such music.”⁹

The first movement, *Vivace ma non troppo*, unfolds with a carefully wrought sense of forward motion. Brahms shapes the sonata through expansive thematic groups rather than single themes and omits the conventional expositional repeat. As Joel Lester has observed, the violin part contains virtually no rests: there is scarcely a moment in which the player might turn a page.¹⁰

On the surface, the harmonic language appears comparatively simple. Most phrases begin with a strong articulation of the tonic and its most closely related keys (I, IV, and V). But Brahms consistently avoids cadential repose. Only two unequivocal tonic cadential arrivals occur in the entire movement—one in the exposition and one in its correspondence measure in the recapitulation—and both arrive midstream within the second key area rather than a structural boundary. In each case, the arrival is immediately followed by an unexpected harmonic shift. In the exposition, for example, the violin’s F sharp, which at first seems to belong

6 In Lester, Joel, *Brahms’s Violin Sonatas: Style, Structure, Performance* (New York: Oxford University Press, 2020) 239.

7 In Lester, *Brahms’s Violin Sonatas*, 168.

8 Their relationship was especially close because Felix never met his father, who entered an asylum four months into Clara’s pregnancy and died when the boy was two.

9 Reich, Nancy B. “Clara Schumann and Johannes Brahms,” in *Brahms and his World*.

10 In Lester, *Brahms’s Violin Sonatas*, 89.

to the resolution of a D major cadence, is immediately repurposed as the fifth in a B-major chord. The displacement of harmonic boundaries continues elsewhere: toward the end of the development the tonic arrives, in minor, several measures before the recapitulation begins.

Although the sonata is nominally in G major, neither of the movements that follow starts in the “home” key: the ternary *Adagio* opens in E-flat major, while the *Allegro molto moderato* finale is mostly in G minor, although the ebullient coda returns us to G major at the last. After the violin’s near-constant presence in the *Vivace*, the austere solo piano opening of the second movement is all the more arresting, while the funeral march, marked *più andante*, is surprisingly energetic and harmonically adventurous.

In June of 1879 Brahms sent the as-yet unpublished sonata to Dr. Theodor Billroth, a musical friend of Brahms and the Schumanns’, and, notably, the physician who had pronounced Felix Schumann’s course of tuberculosis fatal. Even to Billroth, Brahms avoided mentioning the private anguish of the *Adagio*. Instead, his accompanying letter alluded to programmatic “raindrop” accompaniment in the rondo finale, and included a recommendation that Billroth play the sonata on “a gentle, rainy evening to set the proper mood.” Billroth, in his reply, was struck by Brahms’s self-quotation: “It’s odd that recognizable song themes should be heard in sonata form...It is entirely impossible for me to imagine what impression this sonata makes on people who do not possess the *Lied* as wholly and fully as if it were their own creation. To me, the entire sonata is like an echo of the song, like a fantasy about it.”¹¹

What, exactly, struck Billroth as “odd”? The practice of reproducing popular melodies, or even repurposing one’s own *Lieder*, in chamber music was hardly unprecedented: Schubert’s transformation of *Die Forelle* in his “Trout” Quintet offers only the most famous example. Less common, though, was Brahms’s decision to cite multiple songs in the same work, and his choice to deploy them in a rondo movement rather expound upon them in variations, as Schubert had. The literal quality of the citation was also unusual: the song is not re-orchestrated, as in the “Trout,” but rather quoted verbatim, with the violin taking over the vocal part exactly as written in the song. And Billroth’s observation that not just the last movement but the “entire sonata” was an echo of the “Regenlied” was an astute one. The song’s characteristic opening dotted rhythm (notated with a rest instead of a dot) also initiates the first movement and provides the rhythmic skeleton of the funeral march, among other subtler appearances. When the full melody finally emerges in the finale, the effect is one of revelation, rather than mere quotation: at last, Brahms has given us the key to the striking cohesion of the entire work.

Catherine Slowik
Music Specialist
Library of Congress, Music Division

11 In Lester, *Brahms’s Violin Sonatas*, 237.

Lili Boulanger, *Deux Morceaux* for violin and piano

From an early age, Lili Boulanger's musical education unfolded in unusually close proximity to the Paris Conservatoire. Beginning at the age of five, she accompanied her elder sister Nadia to classes in harmony, music history, and composition, absorbing the institutional language of French academic music almost by osmosis. The sudden death of their father Ernest in 1900—mid-conversation, so the story goes, with Nadia—was a profound shock, felt especially keenly by Lili, his favored younger daughter. Although her early training was thorough and rigorous, her chronically fragile health resulted in an education that was intermittently disrupted and, at times, unfocused.

At her mother's urging, Boulanger undertook serious reflection at the age of sixteen about the direction of her life, and soon fixed her ambitions on the most prestigious compositional award in France, the Prix de Rome. The prize carried particular familial significance: Ernest Boulanger had won the Grand Prize at the age of twenty, in 1835, kicking off a successful career as a composer of comic opera, while Nadia had taken second place in 1908. Lili's pursuit of the prize would shape the technical and stylistic orientation of much of her early work.

Although they are now frequently performed together, the *Deux Morceaux—Nocturne* (1911) and *Cortège* (1914)—were composed independently and belong to two distinct phases of Boulanger's creative life. *Nocturne* dates from her period of intensive preparation for the Prix de Rome, a time when she was emerging as a promising figure in Parisian salon culture while simultaneously submitting to the aesthetic discipline demanded by the competition. Candidates were subjected to a grueling process: an initial round of isolation at the Château de Compiègne, where they were required to compose both a fugue and a setting of a prescribed text for chorus and orchestra in only five days, and for the lucky winners of the first round, a month-long confinement for the composition of a cantata. Boulanger's compositional activity during these years, particularly her assiduous work in counterpoint and fugal writing, bears the imprint of these demands. Her preparations would pay off in 1913, when she became the first woman to win the First Grand Prize in composition—a historic achievement made all the more remarkable by the severity of her physical condition.

Part of Boulanger's prize was a year-long residency at the Villa Medici in Rome. This period, though creatively productive, was fraught with difficulty: Boulanger delayed the start of her stay due to illness, and brought her mother along to care for her. These (and other decisions dictated by her health) irritated the Villa's director Albert Besnard. Despite tensions with him Boulanger found inspiration among the other laureates in the Villa, and it was there that *Cortège* took shape.

The close personal and professional relationship between the Boulanger sisters is well documented. While Nadia, already a respected pedagogue, was a valuable interlocutor during Lili's studies, her primary instruction came from George Caussade and Paul Vidal, through a combination of in-person lessons, daily correspondence, and occasional attendance at their Conservatoire classes. *Nocturne*, originally conceived under the title *Pièce courte pour flute et piano*, bears a characteristically detailed annotation: "Lili Boulanger. Composed September 24th and 25th, 1911. Shown to Caussade the 25th and 26th. Shown to [Caussade's]

class Friday the 27th. Shown to Nadia November 3, 1911.”¹² Ricordi would later publish it for flute or violin and piano; Boulanger also prepared an unpublished transcription for strings, harp, and clarinets, known today only through a copy by Nadia from the 1950s.

Nocturne opens with a spare, atmospheric texture, with gently rocking pedal octaves on C spanning several registers in the piano, over which the violin unfolds a gradually rising and falling line. The persistent pedal point lends the music a suspended, almost weightless quality, while the harmonic language recalls the impressionist sound world of Debussy. Near the end of the work, the C pedal, now syncopated, is displaced to the middle register of the piano by an F pedal, and a fleeting quotation of the first notes of *Prélude à l'après-midi d'une faune* emerges in the violin line—a quotation all the more apparent when the work is performed on the flute.

Cortège offers a striking contrast in both affect and gesture. Its title suggests a procession, here marked by animation rather than *solemnity*. Dedicated to violinist Yvonne Astruc, a close friend of the Boulanger family, the work was likely first conceived in its violin-and-piano form; Boulanger later prepared a version for solo piano, and Ricordi published an arrangement for flute and piano in 1919. Set in B major, *Cortège* is jaunty, bright, and insistently rhythmic. The violin's principal theme is charming yet persistent, repeating with mounting energy as the piece unfolds and the piano takes up a crisp syncopated *ostinato*. What begins as a light-footed procession gradually gathers momentum, culminating in a dazzling cascade of virtuosic passagework.

~ Catherine Slowik



César Franck, Sonata in A major for violin and piano

César Franck may represent a different facet of the French musical diamond, but composers like Maurice Ravel and Claude Debussy demonstrate in their music that they learned from their predecessor. Listening to the violin sonatas of this trio of composers, one may recognize harmonic traits in the Debussy and Ravel that were so effectively explored by Franck. One can also find evidence of cyclical thought throughout, and Franck's use of thematic transformation to buttress the cyclical aspects of his work shows the influence of Franz Liszt. But Franck's style was his own, and the works from the last decade or so of his life offer some of the best representatives of his unique approach to music making. Franck's violin sonata in particular may stand as his most well-known piece—certainly in the chamber realm. It is with good reason that the piece is celebrated; it is one of Franck's most carefully wrought works, built on just a handful of foundational materials, and it is simultaneously hyper-Romantic and conceptually sophisticated.

There is evidence that Franck conceived of writing a violin sonata perhaps as early as 1859, with the intention of dedicating it to Cosima von Bülow;¹³ Cosima

12 Rosenstiel, Léonie, *The Life and Works of Lili Boulanger* (Associated University Press: Cranbury, NJ, 1978) 47.

13 Stove, R.J., *César Franck: His Life and Times* (United Kingdom: Scarecrow Press, Inc., 2012), 98. Cosima was Liszt's daughter, who would later marry Richard Wagner. In 1859 she was still married to the pianist/conductor/composer Hans von Bülow (who had supported Franck's music to a degree).

had expressed an interest in Franck's songs. But the work that emerged in Franck's twilight years was dedicated to the Belgian virtuoso Eugène Ysaÿe, and the circumstances of its first performances are worth relating. Franck was unable to attend the wedding ceremony of Ysaÿe and Louise Bourdeau, but sent the manuscript of the sonata as a present via his pupil Charles Bordes. Ysaÿe was so touched by the gesture, and impressed by what he saw, that he decided to sightread it on the spot, with the assistance of Bordes' sister-in-law, pianist Léontine Bordes-Pène.¹⁴ It is hard to imagine a more intimidating scenario for a pianist in particular, given the difficulties of the piece. When the work received its public premiere, the circumstances were not ideal for another reason—the performance took place in a museum that did not have artificial lighting, and the sun had gone down by the close of the first movement. The remaining three movements were therefore offered from memory.¹⁵

In 1887, the cellist Jules Delsart heard Franck's violin sonata in performance, and he asked the composer's leave to create a version for cello and piano. Delsart's changes to the violin part were minor (beyond transposing down an octave), and its suitability for both instruments led to some speculation that Franck may have originally conceived of the piece as a cello sonata.¹⁶ Franck approved of Delsart's version, and some subsequent publications included both parts and changed the title to indicate it was a sonata for violin or cello.

Franck's violin sonata is cast in four movements, with its foundational material established early in the first movement. While the situation is more complicated than this, there are a few essential motivic details that both comprise the material and drive its development. For instance, rising and falling thirds (and their intervallic cousins, the sixths) are a main melodic feature, and the pivotal half-step tag allows for swift harmonic change driven by voice leading. Consider this excerpt:

Example 1

Franck, Violin Sonata, I: mm. 7-10

Incidentally, the arrow in Example 1 points to the first triadic A-major chord of the piece, which is only a temporary stop on Franck's winding journey. Note also the deep octaves that characterize Franck's "organ"-ic piano writing.

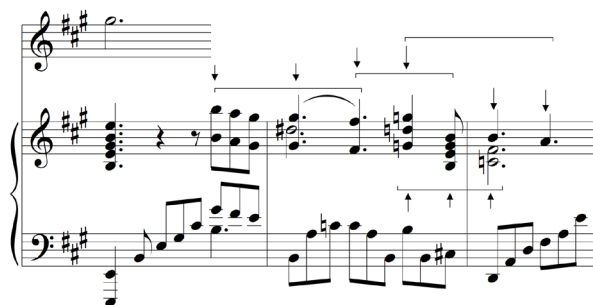
14 Ibid., 256-7.

15 Ibid., 258.

16 Gavin Dixon, liner notes to *Belle Époque 1886*, Corinne Morris, cello and Petr Limonv, piano (SOMMCD 0626, 2021), 5-6. The answer as to which instrument the sonata was originally intended to be for tends to depend on whether one asks a violinist or a cellist.

Even seemingly new material is built of the same stuff, but imaginatively reconfigured. With the second theme we have motivic transformations of thirds and steps to construct both the theme itself and its (perhaps unexpected) harmonic movement. Consider the principal beats below, outlined with arrows and brackets, and bear in mind that sixths are inversionally related to thirds (so going up a major third would lead to the same pitch that going down a minor sixth would):

Example 2



Franck, Violin Sonata, I: mm. 31-33

These few examples will have to suffice as representatives of a large network of relationships across the entire work. The second movement is fiendishly fast and contains examples of both motivic and larger scale thematic transformation. The third movement is subtitled *Recitativo-Fantasia*, and this remarkable movement functions as both its own locus of reflection (for instance in its treatment of the sonata's opening theme as a motto), and as a transitional space that leads to the concluding movement.¹⁷

In another example of nested construction, Franck's masterful use of the canon helped light the fuse that launched the piece into the canon. The use of an imitative canon was itself established in the first movement's exposition; the last movement features this kind of writing with its main material, all while Franck explores further ways of transforming the sonata's earlier music. The final movement features more diatonic writing, allowing Franck to solidify A major and close with an exuberance that dispels the harmonic uncertainty that he had so artfully planned.

~ David Plylar

¹⁷ Here writ large, this is a technique Franck employs in other substantial works like the *Prélude, Chorale et Fugue*, the manuscript of which is held at the Library of Congress.

About the Artists

Benjamin Beilman has earned international acclaim for his passionate performances and distinctive tone—*The New York Times* called it “muscular with a glint of violence,” while *The Strad* praised its “pure poetry.” Praised for his instinctive sense of form and color, he brings a balance of elegance and surprise to his playing—uncovering new depths in familiar works and expanding the violin’s expressive range through his commitment to contemporary music.

Beilman’s 2025/26 season highlights include appearances with the Minnesota Orchestra performing Szymanowski’s Violin Concerto no. 1, Dresden Philharmonic performing Mozart’s fifth violin concerto, Antwerp Symphony performing Saariaho’s *Graal théâtre*, Solistes Européens Luxembourg performing Beethoven, Nouvel Ensemble Moderne performing Berg, and the Nashville Symphony performing Britten. He will also curate, stage, and lead two chamber music programs at Sun Valley Music Festival, and continue his ongoing recital partnership with pianist Steven Osborne. In the summer, he embarks on a month-long tour of Australasia, including appearances with the Sydney Symphony and Tasmanian Symphony with Tabitha Berglund, West Australian Symphony with Anja Bihlmaier, and the Auckland Philharmonia with Giordano Bellincampi.

Last season saw Beilman’s debut with the Berlin Philharmonic and Kirill Petrenko on tour in the U.S., as well as returns to the Chicago Symphony, Cincinnati Symphony, Oslo Philharmonic, and Antwerp Symphony. He also made his debut with the Belgian National Orchestra in a performance of Stravinsky’s concerto, and with the Tokyo Metropolitan Symphony performing Korngold.

In past seasons, Beilman has performed with many major orchestras worldwide including the Philadelphia Orchestra, San Francisco Symphony, Chicago Symphony, Rotterdam Philharmonic, London Philharmonic, Trondheim Symphony, Oslo Philharmonic, Taipei Symphony, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, and Houston Symphony. He has also extensively toured Australia in recital under Musica Aviva, and in 2022, became one of the youngest artists to be appointed to the faculty of the Curtis Institute of Music.

In recent seasons Beilman’s commitment to and passion for contemporary music has led to new works written for him by Frederic Rzewski (commissioned by Music Accord), and Gabriella Smith (commissioned by the Schubert Club in St. Paul, and the San Francisco Conservatory of Music). He has also given multiple performances of Jennifer Higdon’s Violin Concerto, and recorded Thomas Larcher’s concerto with Hannu Lintu and the Tonkünstler Orchester, as well as premiered Chris Rogerson’s Violin Concerto (*The Little Prince*) with the Kansas City Symphony and Gemma New. Conductors with whom he has worked include Elim Chan, Yannick Nézet-Séguin, Cristian Măcelaru, Lahav Shani, Andrés Orozco-Estrada, Semyon Bychkov, Krzysztof Urbanski, Ryan Bancroft, Gemma New, Karina Canellakis, Jonathon Heyward, Juraj Valcuha, Han-Na Chang, Roderick Cox, Rafael Payare, Osmo Vänskä, and Giancarlo Guerrero.

Beilman studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček and Schubert for Warner Classics. He performs with the ex-Balaković F. X. Tourte bow (c. 1820), and plays the “Ysaÿe” Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



Steven Osborne's musical insight and integrity underpin idiomatic interpretations of varied repertoire that have won him fans around the world. The extent of his range is demonstrated by his 35 recordings for Hyperion, which have earned numerous awards, and he was awarded the OBE for his services to music in the Queen's New Year Honours in 2022. *The Observer* described him as “a player in absolute service to the composer”. A thoughtful and curious musician, he has served as Artist-in-Residence at Wigmore Hall, Antwerp Symphony Orchestra, City of Birmingham Symphony Orchestra, and Bath International Music Festival, and has written articles and talks on subjects ranging from stage fright to “What does Music Mean?”

Osborne has a lifelong interest in jazz and often improvises in concerts, bringing this spontaneity and freedom to all his interpretations. Throughout the 24/25 and 25/26 seasons he performs a recital program which narrates one of his personal musical journeys through works by Meredith Monk, Frederic Rzewski, and his own transcriptions of Keith Jarrett, Bill Evans, and Oscar Peterson, as well as his own jazz improvisations.

Orchestral engagements in 25/26 include a tour with the Philharmonia Orchestra (Mozart) and performances with the San Diego Symphony (Beethoven), Malmö Symphony, Royal Philharmonic Orchestra at the Royal Festival Hall (*Turangalila*) Bournemouth Symphony Orchestra, and the Scottish Chamber Orchestra. His solo recitals take him to New York, Boston, Washington and London whilst his musical partnerships continue with Paul Lewis, Alban Gerhardt, and Benjamin Beilman. Osborne has performed in the world's most prestigious venues, including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall, and Kennedy Center Washington, and is a regular guest at both Lincoln Center and Wigmore Hall. He has worked with major orchestras around the globe, most recently Czech Philharmonic/Bychkov, Dresden Philharmonic/Runnicles, Deutsches Symphonie Orchester Berlin, Oslo Philharmonic/Petrenko, Finnish Radio Symphony/Collon, Philharmonia/Rouvali, and Yomiuri Nippon Symphony Orchestras.

Osborne has been a Hyperion recording artist since 1998, with releases spanning Beethoven, Schubert, Ravel, Debussy, Liszt, Stravinsky, Prokofiev, Rachmaninoff, Medtner, Kapustin, Messiaen, Britten, Tippett, Crumb, and Feldman, and winning numerous awards around the world. His most recent addition is *Schubert's Piano Sonata in A major D959 and Moment Musicaux* in 2025, which received outstanding reviews, and which *The Times* hailed as one of the Best Classical Albums of 2025

so far (five stars). His 2023 Debussy *Études* and *Pour le piano*, was awarded five stars by *BBC Music Magazine* and described as ‘full of superlatives.’ His January 2023 performance of Tippett’s Piano Concerto with the London Philharmonic Orchestra under Edward Gardner at the Royal Festival Hall was later released on the LPO’s own label in 2025, receiving widespread critical acclaim.

Osborne was born in Scotland and studied at St Mary’s Music School in Edinburgh and the Royal Northern College of Music. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of both the Scottish International Piano Competition and the Lammermuir Festival, and was elected a Fellow of the Royal Society of Edinburgh in 2014.



Upcoming Events at the Library of Congress

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Friday, February 20, 2026 at 8:00 pm

Leonkoro Quartet

Music by Bosmans, Mendelssohn, & Beethoven

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

Preconcert Conversation with the Artists

6:30 pm, Whittall Pavilion

Monday, February 23, 2026 at 6:00 pm

Washington National Opera's *Treemonisha*:

Behind the Scenes

With Denyce Graves Montgomery, Damien Sneed,

& Francesca Zambello

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

There will be no preconcert talk.

Friday, March 13, 2026 at 8:00 pm

Tabea Zimmermann, viola, & Javier Perianes, piano

Music by Robert Schumann, Brahms, Britten, & Shostakovich

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

Preconcert Conversation with the Artists

6:30 pm, Whittall Pavilion

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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